



Experimenting the Folk: A Study of Tanvir's *Agra Bazar and Charan Das Chor*

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Abstract: -This paper explores the many ways that Habib Tanvir has experimented with the drama's theme or narrative, its structure, and its various textual and performing elements. This study discovers that Tanvir's plays had a fluidity that was taken from conventional folk forms. Tanvir set out to create a fresh Indian drama using enduring folk and classical traditions. Tanvir's experimental methodology allowed the participation of the performers in the play's creation. His plays evolved because of the actors' improvisation. His play's text and the text for the performance both evolved during the rehearsals. The basis for Tanvir's experimental process was his belief that the unity of Rasa is more important than the unity of time, location, and action.

Keywords: -Experimentations, theme, narration, structure, style, setting, language, folk tradition, unity of Rasa.

Introduction:-This paper investigates the experimental process as it appears in a few of Habib Tanvir's plays. Agra Bazaar (1954) and Charandas Chor (1973) are the plays chosen for study. This essay examines Tanvir's approach to experimenting with theme, organization, style, place, and language. The study concludes by summarizing Tanvir's contribution to forging a new national canon and developing a drama of our own. Tanvir's schooling in Europe and his friendship with Brecht helped him to understand the significance of rural drama. He worked for numerous theatre organizations after his return to India, but he soon realized that to achieve his goal of creating a new genre of drama in India, he needed to be an

independent dramatist and director. Tanvir founded his theatre company, the Naya Theatre, in Delhi in 1959. It was a troupe of professional actors that gave performances both inside and outside of India. He relocated the Naya Theatre's headquarters to Bhopal in the 1990s after the government forbade it from receiving any grants. The primary performers in Naya Theatre are drawn from the pool of very gifted singers and entertainers in rural Chhattisgarh. Tanvir rarely has his texts performed by other organizations because they were written for his Naya theatre and Chhattisgarhi actors. He was an advocate for social equality, and the entire Naya Theatre crew, including his wife Monika and daughter Nargin, shared one flat building.

With *Agra Bazaar*, which would later become his signature performance, Tanvir had already begun experimenting with vocabulary and shape. By 1958, he was well-established and had started collaborating with Nacha performers from Chhattisgarh on *Mitti ki Gadi*, another of his landmark productions.

Since then, they have continued in the same vein, traveling the nation via urban and rural locations in the greatest manner possible for a professional touring theatre company. Tanvir both directs and performs in every play produced by Naya Theatre. Additionally, he conducts plays for other companies. His notable productions for Naya Theatre include *Hirma Ki Amar Kahani* (*Hirma's Immortal Story*) in 1985, *Bahadur Kalarin* (*Heroic Kalarin*) in 1978, and *Charandas Chor* in 1975. He also translated and produced *The Good Woman of Setzuan* by Brecht in 1962 as well as *Mudra-Rakshasa* (*The Signet Ring of Rakshasa*) by Visakhadatta in 1964. Tanvir's masterwork, *Charandas Chor*, became the most performed play at Naya Theatre and was acclaimed for nearly three decades while touring around India and the rest of the world.

This delightfully comedic play was enhanced by his Chhattisgarhi actors Fida Bai Markam, Govind Ram, Bhulwa Ram, Deepak Tiwari, and others. The success of the play is mostly Tanvir's responsibility to the folk actors. Tanvir purposefully played around with drama in his piece *Agra Bazaar*. He realized his brilliance after receiving his theatre training in Britain and Germany. Tanvir recognized the need for a new dramatic model in India as well. He claims that we cannot evolve a new type of vehicle of expression that is simple for a modern age when new demands are made unless we can return to our history and put a world of consciousness to bear upon knowledge of our tradition. (Nagpal 7).

Most of the Indian drama in the 1950s was a direct imitation of English drama. Tanvir arrived in Delhi at this time and observed that no attempt was being made to integrate theatre with local performing arts customs. The interests of the Indian audience were not considered

by any of the playwrights or directors. They were acting out Western plays while wishing for an India that was more like the West. Playwrights were hesitant to take a social or cultural stand for the nation's decolonization. Agra Bazaar, Tanvir's first significant stage performance, was a unique experience in terms of both form and subject. Tanvir recreated the entire Agra Street as an Indian setting for his performance.

Tanvir first appeared in theatre after independence in 1954's Agra Bazaar. At a time when the theatre was viewed as a pastime of the educated elitist class, he developed rural folk performers and language. Tanvir took the risk of bringing the regional rural play scene to the metropolitan capital core and afterward forcing the village actors to speak Hindi, although he later relocated his theatre work to Chhattisgarh, his home state. Tanvir played around with the concept, setting, and language in Agra Bazaar.

He started by destroying the walled area. He substituted a bustling bazaar for the comfortable, upper-class society home and drawing room. He was highly inventive in his endeavor to create a modern environment alongside the vivid and detailed depiction of Nazir Akbaradi's era. Anyone could connect to the situation in his bazaar because it was typical of India. The drama had more than eighty characters, including both humans and animals. Tanvir was attempting to resurrect the long-lost Indian reality that had vanished from colonial-era writing.

Anjum Katyal began his career in theatre at a crucial juncture, shortly after India attained freedom. His contemporaries, thinkers, and notable practitioners were working to give Indian theatre a form and a personality. Tanvir thinks that by forming his Naya theatre with players from Chattisgarh, he was able to acquire the traditional forms and culture as well as the owners of the tradition.

I passionately believe in the survival of the numerous rural theatrical forms, which frequently combine the most recent local events and have the propensity to be both thematically and structurally flexible. Without destroying this culture, in my opinion, progress can be ushered in (Katyal 87). Tanvir created a well-liked modern theatre as a result, using aspects of local dramatic customs. Tanvir was thus creatively engaging in tradition or claiming that his theatre was contemporary with all the characteristics of folk culture improvised.

Anjum Katyal writes, "To me, this is the greatest importance of Habib Tanvir's theatrical legacy," in the "Introduction" of Tanvir: Working towards a diverse theatre. His decades-long experimentation with various theatre forms can be seen as a sustained and

serious investigation into how one might create modern theatre that incorporates an ancient yet equally modern oral culture, not just as an exotic imported element but as a fundamental component of its form and content. Habib introduced a third technique in a theatre context where there were two prevailing ones. (Katyal 20).

Tanvir developed both the play's and the performance's text during the rehearsals. His plays evolved because of the actors' improvisation. Instead of using formal scripts, Tanvir used improvisations to help his illiterate performers perform naturally. There were neither trained performers nor a troupe when he staged *Agra Bazaar* in 1954.

However, Tanvir used rehearsal camps and had taken the advice of the folk actors while rewriting the scripts for subsequent productions of the same play. Tanvir founded his *Naya Theatre* to provide an open forum for actors and those with a similar desire to communicate in the future regarding play. Tanvir thought that actors did not need to be taught drama. Every staging and production should be unique.

Tanvir made use of the innate skill and expertise of his folk actors in *Nacha*. These actors excelled at understanding traditional classical and folk traditions. Social issues were an experiment for Habib Tanvir. Tanvir successfully introduces the rustic country folk theatre to the metropolitan audience with *Charandas Chor*, an adaptation of a Rajasthani folktale by Vijayadas Dutta. The theme is local, well-known, and experimental. Tanvir's *Agra Bazaar* offers a unique experience in both form and content. Inspired by the existence and writings of Nazir Akbarabadi, an Urdu poet from the eighteenth century, the story examines how the poet has influenced the daily lives of ordinary individuals.

The plays of Habib Tanvir often follow a linear plot. Although it is the "simple" form of the Chhattisgarhi folk dance, *Natacha*, it has a fundamental consistency and intricacy that one does not typically socialize with such a dance. The play *Agra Bazaar*'s acts are the day-long activities that take place in a bazaar. There are no scenes from the past. The scenario remains in the Bazaar even though there are allusions to earlier events. The 'Unity of Rasa' is significant to him.

As a subtext, musical and dance components are used. The play's language allows the actor enough latitude. He allowed his performers to shine and highlight their skills. Tanvir wrote his plays in the Chhattisgarhi dialect rather than official Hindi. Tanvir initially pushed his actors to perform the lines in Hindi. Later, Tanvir realized that the language used in the theatre needed to be nearly identical to that spoken in the environment for it to be considered truly native. Tanvir spoke the local dialect at *Agra Bazaar*. The performance uses all the

vulgar and derogatory language that one would hear in a bazaar without hesitation. The Kakri and Ladoo vendors are fighting and verbally abusing one another over their respective places of business. "You shut up, your skinny bag of bones! Do not make my blood boil. Lay off."
(24)

Tanvir thought that the villages were where the real "theatre of the people" could be found. Tanvir's plays typically take place in a rural area. The settings of Tanvir's plays are quite different from those of the plays written after independence. Tanvir has brought to life an entire bazaar on stage at Agra Bazaar. Tanvir places the play in the year 1810 at Agra Bazaar. He uses fun and simplicity to convey the current situation.

Tanvir introduces Madri, a character who makes money by having his monkey perform in front of the public, in the play's first scene. The monkey imitates the country's history. The monkey hits the Madri with a stick when the Madri asks it to demonstrate how Muslim invaders like Nadir Shah and Ahamed Shah Abdali attack Delhi.

Here, Tanvir says in Madri, "Oh you will destroy the entire country." Tanvir illustrates how the land was impacted by invasions by various kings by setting the drama in nineteenth-century Delhi and Agra. Tanvir exemplifies the intercommunal peace that prevailed in India before the arrival of the British. In the name of Ram for Hindus and the Quran for Muslims, the Madri commands the crowd to move aside. Tanvir was making fun of the British invasion while using the Madri as a prop. The monkey mimes begging when the Madri asks it to demonstrate how the British arrived in India, demonstrating the disdain of the populace for the colonizers.

The fluidity of Tanvir's plays is taken from conventional folk forms. Tanvir is on a mission to learn the answers from the current traditions. Tanvir did not elevate the customs of the people. He was aware of the ideological constraints on it, but he did not waver in allowing his modern perspective. His intention from the beginning had been to integrate parts of regional customs with political consciousness to engage with the traditional power and ability of his performers "make them yield new, contemporary meanings and to produce a theatre which has a touch of the soil about it." (Malick: 5).

Along with compiling old songs, Habib Tanvir also mixed folk tunes, added new lyrics to existing melodies, and interspersed contemporary verses with traditional lines and choruses. The songs in Habib Tanvir's plays, according to Javed Malick, are prime examples of the "rich interaction between Tanvir's urban, modern consciousness and the folk styles and forms." Despite maintaining strict adherence to the original texts, Tanvir has not only given

his poetry work an air of authenticity and originality, but he has also managed to adapt the lyrics seamlessly and expertly to local folk rhythms.

Experimentation in *Agra Bazaar*

The focus of Tanvir's *Agra Bazaar* is on the writings and times of Nazir Akbarabadi, an underappreciated Urdu poet who lived in the 18th century and wrote about common people and their day-to-day worries. Nazir was a poet of the common man who, in his poetry, dared to disrespect and challenge the aristocratic ideas of literary propriety. Mixing folk and street performers from the neighborhood nearby Jamia Millia, where the play was initially presented, with well-educated middle-class urban actors. Tanvir's creation of a bazaar, a marketplace on stage with all its activity and commotion, displays of peace and anger, and most importantly its glaring social, economic, and cultural divisions, was an inventive creative move. *Agra Bazaar*, which can be seen in the heart of the bazaar in Agra, is based on the life of the poet Nazir Akbarabadi. The play is nothing more than a depiction of every facet of that marketplace. It provides a unique experience from any other play of the post-independence era, both in terms of structure and subject.

The play was not your typical play; rather, it was an accurate history lesson. It attempted to capture life in all its varied expressions around the city, which at the time served as the hub of politics and culture, in an almost documentary-like manner (Dharwadker: 154). The play draws inspiration from the life and works of Nazir Akbarabadi, an underappreciated Urdu writer from the eighteenth century, who, in addition to writing about regular people and their day-to-day issues, did it in a way that ridiculed and contested the elitist ideals of attractive acceptability.

A bazaar—a business hub with all its clamor and clamor, instances of camaraderie and animosity, or more importantly, its acute economic, social, and political polarities—was set up on stage by Tanvir using a unique aesthetic style. Tanvir mixed figures from the town of Jamia Millia, where the work of literature was first written, with educated, working-class metropolitan figures and largely unskilled individuals. One item that was made public was that Nazir's poems were derided by the literary critics of the time, who barely considered him to be a poet because of the crude and informal vocabulary he used.

Although it is a wonderful language, they did not like it. As a result, he was briefly mentioned in two or three lines in Urdu literature history books. Tanvir wrote his plays in Chhattisgarhi rather than formal Hindi and drew inspiration from spontaneous acts rather than formal ideas. He was aware of the significance of oral cultural heritage. Tanvir writes in the

introduction to the latest version of *Agra Bazaar*, I had never heard of Bertolt Brecht or the traditional Sanskrit play before I created *Agra Bazaar* in 1954. Additionally, I lacked a solid enough grasp of folk performing idioms. Thus, it appears that the *Agra Bazaar* was the birthplace of what later evolved into my signature style (Katyal: 3).

Agra, known worldwide for the Taj Mahal, was frequently attacked, and pillaged by the Marathas, the Rajputs, the English, and the Jats throughout the nineteenth century when the Mughal Empire was in disarray. It portrays the struggle of a city during a recession through the eyes of everyday individuals, such as the cucumber seller (*makiwara*), the kite seller (*patangwala*), the fakir, specialist, *madaris*, *hijra*, and *tarboozwala*, who are deeply dejected because there are no customers. The play's characters represent various aspects of Indian culture.

Nazeer Akbarabadi's direct poem in a blend of Urdu and Braj language, which is infused with the ethos of the important structure of Indian society, is the focus of *Agra Bazaar*, which places a strong emphasis on his *nazms*, poetic convictions, and the power of his straightforward verse. Different crowds of characters at the market speak out about the conflicting fashions and behaviors of the day. One group of intellectuals, known as the moderate, high-templed intelligentsia, engages in a conversation on the giant painter's *Mir*, *Zauq*, and *Ghalib* is composed of a bookseller and his friends, a biographer, and an artist. *Nazir* is mocked as a poet who produces garbage.

Tanvir demonstrates how the critics' difference between high and low art was incorrectly based on the social strata that accepted the genre of art. *Nazir* is not respected by the aspirant intellectuals. *Nazir* sees poetry as a talent, but the so-called poets who dismiss him are just trying to develop a talent that is not naturally theirs. The writer's companion, who is conversing with the bookseller, inquires about the limitations of the Urdu poem and shows a preference for *Nazir's* poetry; the others reject *Nazir* as an artist. However, the low class of peddlers and merchants are more concerned with earning their daily food in the current tough economic climate than they are with writing. They view poetry as a means of presenting something. The sellers believed that *Nazir's* poems about their goods would enhance consumer demand and help them to make money.

Throughout the entire play, the cucumber vendor is preoccupied with finding a poet who will write rhymes extolling his produce. Later, these people go to the kite seller's store, which is a fan of *Nazir's* poetry, to hear one of his friends recite *Nazir's* poems. Here, a chance looms for the conceited bookseller to flourish as customers crowd the area to hear

Nazir's books explained. Benazir, a concubine, and her few suitors, including a police investigator who wants to win her heart, are also staying in the bazaar. Benazir is also aware of Nazir and his poem. She also liked the poetry of the common people.

The group of spectators in Agra Bazar is frequently given summaries of the meaning of the play's various scenes. Tanvir does this by using two masked fakirs who enter and leave the theatre through the audience while singing Nazir stanzas that comment on the performances, much like Ranga and Nat-Natin in society theatre. A surprising feeling of road life is conveyed by the dramatic appearance of characters such as a bear coach, a group of risks, a group of workers leaving for a meeting, a crowd of Holi celebrators, and a monkey mentor whom all sing, dance, and perform as they would in any open location in India. The performance that follows this pattern exemplifies a wide range of "social exhibitions," from the ancient road scenes and animal acts through the recitation of modern Persianized Urdu lines to Nazir's simpler Hindustani stanzas. This series incorporates an impressive amount of semantic good diversity, as would be expected in a market scenario with so many different social classes.

The drama explores how the poet affected normal people's lives. The plays of Habib Tanvir often follow a linear plot. Tanvir's pieces have a structural coherence and complexity that are unusual for the "simple" Naacha-a Chhattisgarhi folk dance.

The Natacha uses songs and dances primarily as an independent musical interlude, however in Tanvir's plays; they serve a different purpose that is not just ornamental. Tanvir inserts songs into a loose collection of several sketches, not as standalone pieces. Songs are a crucial component in Tanvir's creation. The songs in Agra Bazaar, which is a very musical film, capture the anxiety of society. The lyrics to the fakirs' songs foretell upcoming transformation. It also highlights the current problems that the populace is having with unemployment and poverty. The text and performance are both experiments in Habib Tanvir's plays. The components of dance and music can occasionally be used as a subtext. The play's language allows the actor enough latitude. The play astounded the audience.

People were perplexed when they first read the play because it was not included in the text. There was only motion on stage. The specifics of everything that will be shown on stage are not described in the play's text. Nazir was mentioned in the book, but Tanvir chose not to bring the People's Poet to the stage because, in his words, "this became my inspiration—that there wasn't very much known about his life, except for some anecdotes, but his poetry pervades the country, so let it pervade the stage" (20).

The new play was introduced with Tanvir's *Agra Bazaar*. The play depicts a single day's events at a bazaar and demonstrates how the poet Nazir affected common people's lives. The play's opening scene has fakirs entering in traditional garb to announce the beginning of a new drama by hitting a rod against metal wristbands to the beat of their song. Tanvir did not think that drama was an effective linguistic act. He claims that during the period following independence, The way I speak started to stumble and fail because his sentences do not anymore retain their customary hold (30). These lines imply both the start of the new drama and the demise of the Western style of drama that solely focused on the conversation. The fakirs go on to warn that even when individuals are in poverty, their words and tongue should not lose their profundity. Tanvir upholds the philosophy of the playwright to enlighten the audience to think of ways to escape from poverty.

With an array of conversations, poetry, songs, and choreography, all of which occur in the bustling 1810 commercial center of Agra, the drama creates its aura of dazzling strength. The drama focuses on the anonymous Urdu author Nazir Akbarabadi, whose sonnets are sung or read aloud at key moments throughout the play even though he does not appear in the presence of an audience. In contrast to most Urdu writers of the time, Nazir wrote in an unpretentious manner resembling Hindustani conversation on topics like poverty, passing, sweet talk, neighborhood festivals, fairs, and more widely used topics like love. He lived in a period of social upheaval when English education and media coverage were booming in Kolkata, the grandeur of the Mughal court was waning, and ordinary areas like Lucknow were degrading expressions of human experience. The contrasting views and behaviors of the era are addressed by several groups of performers in the bazaar.

The moderate, high-forehead literati are represented on one side by a bookseller and his friends, a biography, and a writer, who discuss the enormous artist's Mir, Zauq, and Ghalib. Only the artist's colleague challenges the conventional boundaries of Urdu rhyme and expresses a passion for Nazir's poetry, the rest reject Nazir as an artist. However, the bottom class of vendors and merchants are more concerned with making ends meet in the current tough economic climate than they are with writing. They saw verse as means of making an offering. The play's whole run is devoted to the cucumber vendor's pursuit of a poet who will create praise-worthy verses using his produce. Later, these people gravitate towards the kite seller's store, which is a fan of Nazir. To listen to Nazir's works read as an alternative to the snarky book the seller snarls, marketplace patrons swarm around.

The drama deals with more than simply a poet and his writings. The play's main theme is the decent human condition, and most of Nazir's lyrics express ethical concerns. Men buy and sell in the marketplace that is life. When things are tough, people quarrel and not only annoy each other and lose their supplies to thieves, but they also get fined by the authorities for fighting. Similar marketing wisdom prevails among artists and distributors but is hidden behind social mores and honed language. The artist requests that the biographer write a presentation because he wants the bookstore to distribute his works. But because the bookshop cannot pay his debts, he transfers his friend to a lessee, but he meets with a cold welcome. As well as outside the concubine's chambers, favors are bought and traded within. The police chief detains her more successful suitor because he instigated a brawl among the businessmen to win Benazir's respect. Whatever the case, all people are merely human, no matter how large or small, pleasant, or nasty. The play's final act, for instance, has Nazir's *Adminama*, a sonnet that expresses the balance of all mankind. Man is the king who reigns over everything else.

Man is the one who is wretched and oppressed,
Man, the one clad in rags or richly dressed,
He also is a man who dines on the best,
And the one who lives on crumbs too is a man. (88)

The audience at Agra Bazaar frequently speculates on the importance of the play's various scenes. Tanvir accomplishes this using two cloaked fakirs, who enter and depart through the audience and sing Nazir stanzas that make observations about the action on stage, like the *Ranga* and *Nat-Natin* of society theatre. The playwright's spokesperson and chorus are the fakirs. The dramatic apparition of a monkey coach, a group of hazards, a group of workers leaving for a meal, a horde of Holi revelers, and a bear mentor, all of whom sing, move, and "perform," as they would in any open location in India, conveys a vivid sense of street life. From Nazir's simpler Hindustani stanzas to the essential road scenes and animal circus to the recital of sophisticated Personalized Urdu lines, the play along these lines symbolizes a wide variety of social manifestations. As would be expected in a market scenario with so many diverse human socioeconomic strata, this spectrum contains a significant level of linguistic variation. By using clever theatrical techniques, Tanvir has accomplished the remarkable accomplishment of parallel connecting most of this vibrant public life with the elite culture of Mughal India.

The playwright's dual notions of the market as a physical gathering place and Nazir's lyrics as an interjecting dramatic voice successfully create this impression. Tanvir placed immense importance on the music, feeling that it needed at least as much care as the acting or any other component of the total production. Songs are already utilized to comment philosophically on the stage action in *Agra Bazaar* (the fakir's songs), as well as to further the plot (the vendor's songs). Songs by Tanvir are as much a part of his play's framework as other elements are. He is successful at tying the songs' melodies to the story's action.

Agra Bazaar is neither solely memorial in intent or format nor entirely biographical in content. Its entire tone is joyous yet competitive at the same time. It discusses and elevates poetry that draws its inspiration and audience from common people, their daily challenges, and their lives. The "culture of the marketplace," as Mikhail Bakhtin terms it, is joyfully celebrated. However, it also challenges conventional, aristocratic aesthetics by using Nazir's poetry as an example of plebeian appeal (Malick 6). The commoner's fondness for and attitude towards poetry is embodied in *Agra Bazaar*. The locals like straightforward poetry that touches on universal issues, whereas intellectuals favor intricate poetry. Hawkers even use poems to advertise and sell their wares, while intellectuals utilize them for pleasure and intellectual discourse. Tanvir, therefore, highlights the disparity in society via poetry.

Experimentation in *Charandas Chor*

In *Charandas Chor* by Habib Tanvir, the titular hero—a robber who swears to his employer he will never tell lies—tells a typical tale. He makes light of four promises: not to eat from a golden plate, not to lead a procession on an elephant, not to wed a queen, and not to accept any offer to become a king. In one funny episode after another, Charandas manages to elude the constable's control, eventually rising to a position of prominence. He now decides to put an end to a robbery, but not before fulfilling his ambition of looting the state coffers. Although he was unable to accomplish his objective, he managed to win the young queen's heart in the process. All of Charandas' four pledges come back to confront the sincere thief after being charmed by the cunning queen.

Charandas forfeits his life by refusing to break his word. This drama is set in the present and serves as a social commentary. Each character, whether it is the havildar (police), the master, or the rani (queen), represents a particular structure that rules the community. Additionally, *Charandas Chor* himself symbolizes a concept that has the power to upend stereotypical social structures. *Charandas Chor* successfully introduces urban audiences to the quaint, rural folk theatre. Social issues were an experiment for Habib Tanvir. A Rajasthani

folktale was transformed as Charandas Chor by Vijayadan Dutta. The play's entire subject is built around paradoxes. Tanvir justifies the play's adaption. The story has societal importance for today's world, and I have attempted to make the most of this. Instead of using a pen, I wrote the play with the help of my improvised folk actors. When directing, the same method is used. Through the aid of the regional musicians that comprise Naya Theatre's skilled tough core, I have been steadfastly working to improve this method throughout the years (Charandas Chor 4.)

With a native, well-known, and open to incorporating the experiment's theme, Charandas Chor successfully introduces rustic country folk theatre to an urban audience. The paradoxical foundation of the drama Charandas Chor. It is built on contradictions. According to Javed Malik, the play is created by fusing the opposing poles of one's imagination. No one can think of a thief who is not also a liar since "Charandas Chor is conceived in terms of paradoxes and contradictions" (Nagpal 15).

When Habib Tanvir said, "Habits are hard to shake off," he made the same suggestion to Anjum Katyal, the play's translator, during their conversation. Considering this, In the same way, that a robber is unable to cease robbing, a liar never stops lying, and a drinker never ceases to drink, I would like you to point out that truth-tellers never cease to disclose the truth. Sincerity can also become a vice if the habit is one of vice (Nagpal: 40). The situation becomes more intricate and interesting if an honest man eventually turns into a thief. Anjum Katyal claims that she is unable to think of the play Charandas Chor in any way other than as the simultaneous combination of truth and deceit in a man. Tanvir depicts Charandas as a content thief with a straightforward outlook on life. This is seen by the song he sings nonstop:

That is all you must do, just.
Give the guru his due.
Is it salvation you want? Just
Give the guru his due (64).

The story of Charandas Chor is based on an old Chhattisgarhi folktale. Tanvir transformed the original into a folk piece using the perspectives of folk actors. Tanvir refuses all requests to employ complicated stage design and difficult lighting, allowing his players and their abilities to take center stage. The play's actors were all illiterate, Amaetur, and villagers, which added a certain amount of freshness and abundance of rawness. Charandas Chor, with its chorus known as "nach," revolutionized contemporary Indian theatre. It is a unique form

and its dramatic narrative structure gives it the strength of a timeless fable. Tanvir experimented with folk forms at a time when many writers of the Indian drama's experimental phase went back to the origins of classical performance.

However, not even his folk were a replica of the original. He continued by producing a new shape. A lively Agra marketplace for the year 1810 serves as the setting for an array of conversations, verses, tracks, and performances. the drama *Agra Bazar* generates an atmosphere of colorful intensity.

Conclusion: - He was an artist who was well conscious of the great dramatic possibilities of the folk traditions rather than a folk revivalist like many of his colleagues. Habib Tanvir refrained from romanticizing the common people in an unthinking and historical manner; instead, he exploited them in the service of the present with a keen eye for contemporary aesthetics and a deep understanding of the demands of our time and our country. His theatre does not conform to any form or convention in its entirety or purity, despite the widespread misconception to the contrary. Truth be told, despite what he hurries to emphasize, he has not been "pursuing" society's frames in that sense at all, other than by emulating artists who brought their structures and styles with them. With its chorus known as "nach," *Charandas Chor* (1975) significantly changed contemporary Indian theatre. It is a unique form and dramatic narrative structure gives it the strength of a timeless fable.

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